Vidmarjevi dnevi stereoskopije / *Vidmar Days of Stereoscopy*

ki jih prirejata Stereoskopsko društvo Ljubljana in Institut Jožef Stefan
organised by Stereoscopic Society of Ljubljana and J. Stefan Institute

Sobota in nedelja, 10. in 11. januarja 2026 / *Saturday and Sunday, 10. and 11. January 2026*
Institut Jožef Stefan, Jamova 39, Ljubljana
Predavalnica je v prvem nadstropju upravne stavbe na koncu parkirišča / *Main Lecture Hall*
Vljudno vabljeni na prireditev, vstop je prost / *Free entrance*

Sobota ob 17.00 / *Saturday at 17:00 (5 PM)*

Avtor / *Author*	Naslov / Title	Dolžina (min) *Length (min)*
Robert Van den Brink	**Bloom / Cvetenje**	3
Hermine Raab	**Phg Jahresthema Popout / *Letna tema: Štrline***	11
Kurt Bauer	**A Girl or a Wife / *Dekle ali žena***	3
Gert-Jan Wolkers	**Le Gois on a foggy day / *Le Gois na meglen dan***	5
Matija Vidmar	**Svetilnik / *Lighthouse***	2
Didier Chatellard	**Light Painting / *Slikanje s svetlobo***	4
Andrea and Gerhard Peter Herbig	**Drone / *Dron***	4
Robert Van den Brink	**Achteruit / *V vzvratni prestavi***	2
Damir Vrančić	**Dubrovnik**	10

Pavza / *Pause* (10 minut/*minutes*)

Sobota ob 18.10 / *Saturday at 18:10 (6:10 PM)*

Avtor / *Author*	Naslov / *Title*	Dolžina (min) *Length (min)*
John Hart	**Amazoniana**	8
Robert Van den Brink	**Slow motion / *Počasni posnetki***	1
Matija Vidmar	**Panometer v Leipzigu / *Panometer in Leipzig***	4
Damir Vrančić	**Around Almeria / *V okolici Almerije***	6
Gert-Jan Wolkers	**Louwman museum / *Muzej Louwman***	5
Hannes Wirth	**Normandy / *Normandija***	15
Robert Van den Brink	**Frozen fire / *Zamrznjeni ogenj***	1
Peter Gedei	**Kamnolom Lipica / *Lipica Quarry***	5
Robert Van den Brink	**Impossible illusions in 3D / *Neverjetni 3D prividi***	7

pdf programa /
schedule in pdf form:

Spletna stran Stereoskopskega društva Ljubljana: http://dsc.ijs.si/3dweb/

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Nedelja ob 17.00 / *Sunday at 17:00 (5 PM)*

Avtor / *Author*	**Naslov / *Title***	**Dolžina (min)** ***Length (min)***
Damir Vrančić	**Nederlands Open Air Museum / *Nizozemski muzej na prostem***	8
Gert-Jan Wolkers	**Zeehondjes kijken / *V svetu tjulnjev***	2
Hannes Wirth	**Presto Veneziano**	11
John Klooster	**Iceland / *Islandija***	8
Hermine Raab	**Rediscovering a Vianesse Stereo Photographer - Karl Pollak /** ***Ponovno odkrivanje dunajskega stereofotografa - Karl Pollak***	5
Kurt Bauer	**Baden bei Wien / *Baden pri Dunaju***	4
Andrea and Gerhard Peter Herbig	**Kleine welten / *Majhni svetovi***	12

Pavza / *Pause* (10 minut/*minutes*)

Nedelja ob 18.10 / *Sunday at 18:10 (6:10 PM)*

Avtor / *Author*	**Naslov / *Title***	**Dolžina (min)** ***Length (min)***
Shanghai 3D Club	**Exhibition of Chinese Stereoscopic Photographs /** ***Razstava kitajskih stereoskopskih fotografij***	9
John Hart	**The Colorado Model Railroad Museum /** ***Muzej miniaturnih železnic v Koloradu***	16
Hermine Raab and Kurt Bauer	**Capri**	7
Matija Vidmar	**Bil sem v Benetkah, na Arhitekturnem bienalu /** ***I was in Venice, to see Biennale di Architettura***	11
Hiroyuki Nakamura	**Kyoto and Nara / *Kyoto in Nara***	5
John Klooster	**Lofoten – Norway / *Lofotski otoki – Norveška***	5

pdf programa / schedule in pdf form:

Spletna stran Stereoskopskega društva Ljubljana: http://dsc.ijs.si/3dweb/

Stereoskopija, kaj je to?

Stereoskopija (stereofotografija ali 3D-fotografija), ki je tako stara kot fotografija sama, saj segajo njeni začetki v 40-ta leta 19. stoletja in ima v našem času le skromno vlogo na področju fotografije, je edina fotografska tehnika, ki ustreza naravnemu načinu gledanja z obema očesoma - zaznavanju prostora. Je najlepša oblika fotografije, saj lahko angažirani fotograf z njeno pomočjo zajame tako enostavno kot tudi zelo učinkovito metodo predstavitve: 3D - ali prostorsko sliko. Ljubiteljsko je stereofotografija omejena le na ožji krog poznavalcev, trdno pa je-zasidrana v tehniki in znanosti. Ni primerna niti za tiste, ki samo pritiskajo na sprožilec fotoaparata, niti za fotografe, ki bi radi posnemali "moderne" umetnike. Zmazane in neostre slike v stereofotografiji iz očesno-psiholoških vzrokov ne sme biti. Umetniške ambicije morajo v 3D-fotografiji drugače zaživeti in se udejaniti. Določena čvrsta pravila, ki presegajo čisto fotografijo, morajo biti v stereofotografiji tako ali drugače izpolnjena prej kot stereofotografija nastane. Še posebej zato, ker mora biti slika brez napak, ki ovirajo njeno gledanje.

Kaj razumemo pod pojmom stereoskopija?
Iz "stereofonije" poznamo "prostorsko poslušanje". "Stereoskopija" pa pomeni "prostorsko gledanje". Svet okoli nas opazujemo z dvema očesoma. Levo oko gleda malo z leve, desno oko pa malo z desne v smer gledanja. Zaradi tako nastale majhne spremembe v perspektivi, nastajajo razlike med slikama levega in desnega očesa, ki ju možgani združijo v zaznavanje globine prostora. Če pogledate n.pr. v drevesno krošnjo z enim očesom, težko razločite v množici listov, kateri list je spredaj in kateri zadaj, Čim pa odprete še drugo oko, se pojavi zaznavanje prostorske globine.

Snemanje stereoskopskih slik
Za stereofotografijo potrebujemo torej dve (delni) sliki, imenovani tudi polsliki, po eno za vsako oko. Najlažje naredimo te posnetke s fotografsko 3D-kamero (fotoaparat z dvema objektivoma v razdalji oči). Za začetne poizkuse zadostujeta dve enaki kameri, nameščeni druga poleg druge. Kameri hkrati sprožimo ali pa uporabimo eno kamero na drsniku, ki omogoča premaknitev kamere horizontalno (na primer za cca 65 mm, kot je medočesna razdalja) in fotografiramo delni sliki eno za drugo. Pri postopku s premikanjem ene kamere lahko posnamemo samo motive, v katerih se nič ne premika (tudi ne n.pr. tekoče vode, listje in veje v vetru, premikajoče sence in oblake, razen če je premik zelo hiter, oblaki pa skoraj mirujoči).
Upoštevati moramo nekaj pomembnih osnovnih pravil:
• Najbližja točka v motivu (najbliže ležeči objekt na sliki) mora biti oddaljena za najmanj 30-50 kratno razdaljo med objektivoma,
• priporočljivo je, da globinska ostrina zajame ves posnetek, zaradi česar moramo ustrezno zapreti zaslonko (izjeme seveda tudi tu potrjujejo pravilo),
• med levo in desno sliko ne sme biti napak v višini ali nagibov. Libela, ki jo nataknemo na fotoaparat nam je pri tem lahko v veliko pomoč. Tovrstne napake sicer lahko, v določeni meri, pozneje popravimo s programskim paketom StereoPhoto Maker in
• če fotografiramo tako, da premikamo en fotoaparat, se umetni svetlobni vir ne sme premikati.

Kako opazujemo stereoskopske slike
Da lahko opazujemo stereoskopske posnetke, moramo posredovati levo sliko levemu očesu, desno pa desnemu. To lahko storimo na več načinov:
• Za slike na ekranu ali papirju, če niso širše od 65 mm, postavimo oči vzporedno, tako da gleda vsako oko svojo sliko. Če so slike večje potrebujemo za opazovanje posebne naprave (vizorje), tako kot pri napravah za navidezno resničnost.
• Levo in desno sliko projiciramo skozi pravokotno postavljena polarizacijska filtra na metalizirano platno, ki ne depolarizira svetlobe in slike opazujemo s pomočjo očal z enako postavljenima filtroma (tako kot na tej projekciji).
• S pomočjo 3D televizorja ali 3D monitorja
• S pomočjo 2D monitorja in anaglifnih očal, če predvajamo sliko v anaglifnem načinu (npr. rdeče - modro)

V Sloveniji, od leta 1997, goji ljubiteljsko stereoskopijo Stereoskopsko društvo Ljubljana s sedežem na Tržaški cesti 51A v Ljubljani. Vsakdo, ki bi se želel ukvarjati s stereoskopijo je dobrodošel v Društvu. Stereoskopsko društvo Ljubljana ima sestanke vsak prvi petek v mesecu ob 18. uri na Jamovi cesti 39 na Institutu Jožef Stefan (telefon: 01/4773-732). Društvo je tudi včlanjeno v ISU (International Stereoscopic Union) - Mednarodno stereoskopsko zvezo, ki ima svoje kongrese vsaki dve leti in združuje vse nacionalne zveze in društva, ki jih ima veliko držav sveta (samo nemška DGS združuje 16 klubov in ima letne kongrese). Avgusta leta 2013 je Društvo gostilo Svetovni stereoskopski kongres v Ljubljani.

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Stereoscopy, what is it?

Stereoscopy (also known as stereophotography or 3D photography), which dates back to the 1840s and is as old as photography itself, now plays only a modest role in photography. It is the only photographic technique that matches the natural way of seeing with both eyes– the perception of space. Stereoscopy is considered the most beautiful form of photography, as it enables dedicated photographers to create a simple yet highly effective method of presentation: 3D or spatial images. As an amateur pursuit, stereophotography is limited to a small group of enthusiasts, but it is firmly established in technology and science. It is not suitable for those who simply press the camera shutter, nor for photographers seeking to imitate "modern" artists. Blurred or out-of-focus images are unacceptable in stereophotography for visual-psychological reasons. Artistic ambitions must be realised and expressed differently in 3D photography. Certain strict rules, which go beyond pure photography, must be followed in stereophotography before it can be successfully created. This is especially important because the image must be free of flaws that interfere with viewing.

What do we mean by stereoscopy?
From "stereophony" we understand "spatial hearing." "Stereoscopy" refers to "spatial vision." We observe the world around us with two eyes. The left eye looks slightly to the left, and the right eye slightly to the right along the line of sight. This small difference in perspective creates variations between the images seen by each eye, which the brain combines to produce a perception of depth. For example, if you look at a tree canopy with one eye, it is difficult to distinguish which leaves are in front and which are behind among the many leaves. However, as soon as you open your other eye, you perceive spatial depth.

Taking stereoscopic images
For stereophotography, two (partial) images, also called half-images, are required – one for each eye. The simplest way to take these pictures is with a 3D camera, which has two lenses positioned at eye distance. For initial experiments, two identical cameras placed side by side are sufficient. Both cameras are triggered simultaneously, or a single camera is used on a slider that allows it to be moved horizontally (for example, by approximately 65 mm, the distance between the eyes) to photograph the images sequentially. When moving one camera, only subjects in which nothing moves can be photographed (including, for example, flowing water, leaves and branches in the wind, moving shadows, and clouds, unless the camera movement is very fast and the clouds are almost stationary).

We must observe a few important basic rules:
• The nearest point in the scene (the closest object in the picture) must be at least 30-50 times the distance between the lenses.
• The depth of field should cover the entire image, so the aperture must be closed accordingly (with exceptions, of course).
• There should be no errors in height or tilt between the left and right images. A spirit level attached to the camera can be very helpful. Such errors can, to some extent, be corrected later with the StereoPhoto Maker software package (free of charge).
• If we take pictures by moving one camera, the artificial light source must remain stationary.

How to view stereoscopic images
To view stereoscopic images, we must direct the left image to the left eye and the right image to the right eye. There are several ways to achieve this:

• For images on a screen or paper no wider than 65 mm, we position our eyes parallel so that each eye sees its respective image. If the images are larger, we need special devices (viewers) to observe them, similar to virtual reality devices.
• We project the left and right images through perpendicularly placed polarising filters onto a metallised screen that does not depolarise light, and we view the images using glasses with identically oriented filters (as in this projection).
• By using a 3D TV or 3D monitor (which are not easy to find nowadays).
• By using a 2D monitor and anaglyph glasses, if we display the image in anaglyph mode (e.g., red-cyan).

Since 1997, amateur stereoscopy in Slovenia has been promoted by the Stereoscopic Society of Ljubljana, based at Tržaška cesta 51A, Ljubljana. Anyone interested in stereoscopy is welcome to join the Society. The Stereoscopic Society of Ljubljana holds monthly meetings at Jamova cesta 39, at the Jožef Stefan Institute (telephone: 01/4773-732). The Society is also a member of the ISU (International Stereoscopic Union), which organises congresses every two years and brings together national associations and societies from many countries worldwide (the German DGS alone unites 16 clubs and holds annual congresses). In August 2013, the Stereoscopic Society of Ljubljana hosted the World Stereoscopic Congress in Ljubljana.

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